

The Fashion World of
Jean Paul **Gaultier**
From the Sidewalk to the Catwalk

Exhibition texts

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Introduction

This is the first international exhibition devoted to the celebrated French couturier Jean Paul Gaultier. Dubbed fashion's 'enfant terrible' since his first runway shows in the 1970s, Gaultier is indisputably one of the most important fashion designers of recent decades. His avant-garde fashions reflect an understanding of multicultural society's issues and preoccupations, shaking up – with invariable good humour – established societal and aesthetic conventions. Gaultier offers an open-minded vision of society; his is a crazy, sensitive, funny, sassy world in which everyone can assert his or her own identity.

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk features more than 140 ensembles with accessories, both from the designer's couture collections and his prêt-à-porter lines. Created between 1970 and 2014, these pieces, as well as many other objects included in the display, have for the most part never been exhibited before. The exhibition celebrates the designer's daring inventiveness and cutting-edge style through seven themes tracing influences on his creative development, from the streets of Paris to the world of science fiction. Fashion photography is also a major focus of attention, thanks to loans from contemporary photographers and renowned artists.

Rone

Australian 1980–

**Australian muses of Jean Paul
Gaultier**

2014

synthetic polymer paint

Rone is an internationally recognised Melbourne street artist whose distinctive murals can be found in major cities across the world. He was commissioned by the NGV to create this work for the exhibition, and chose to represent Jean Paul Gaultier's Australian muses. This work was completed over seven days. Rone was assisted by Callum Preston and Jason Parker.

Alix Malka

United States working 2000s–

Alexandra Agoston and Jon Kortajarena in the Jean Paul Gaultier Jeans Advertising Campaign autumn–winter 2008–09

Collection of Maison Jean Paul Gaultier, Paris

'I first met Alexandra when she was just starting her first season in Paris. I was struck not only by her statuesque beauty, but also by how well-spoken she was. She is a contemporary beauty, very different.'

Jean Paul Gaultier, 2014

Sailor-style swimming trunks

*GAULTIER*² collection

men's prêt-à-porter, spring–summer 2008

Collection of Maison Jean Paul Gaultier, Paris

Odyssey

Jean Paul Gaultier was born in 1952 in Arcueil, a suburb of Paris. As a teenager he made sketches for two collections a year, taking inspiration from fashion magazines, films and television. He developed a critical and analytical sense of fashion, as well as his own design vocabulary. In 1970 Gaultier discovered the tradition and skills of haute couture through working for Pierre Cardin and Jean Patou. Afterwards he went out on his own, starting with women's prêt-à-porter in 1976, then with men's in 1983. Twenty years later Gaultier opened his own couture house. From 2004 until 2010 he designed two collections a year for Hermès.

Regulated by the Chambre Syndicale de la Couture Parisienne, haute couture is shown exclusively in Paris. Couture houses must comply with specific requirements regarding how garments are made, presented and sold. Unlike industrially produced prêt-à-porter, couture is the product of exceptional technical virtuosity and, sometimes, hundreds of hours of work. Everything involved in a couture garment – from embroidery and lace to accessories and the finishing touches – must be accomplished by hand. Despite the great deal of media attention afforded to haute couture, the general public is rarely afforded an opportunity to experience it.

The Bride

La Mariée

Mermaids collection

haute couture, spring–summer 2008

Collection of Maison Jean Paul Gaultier, Paris

The finale of the *Mermaids* runway presentation saw Coco Rocha, on coral-motif rubber crutches, wear this latex bodysuit with gilded scales, shell cone bra and sequin-embroidered latex skirt.

Mermaid Queen

Sirène-reine

Mermaids collection

haute couture, spring–summer 2008

Collection of Maison Jean Paul Gaultier, Paris

A white version of this long crepe mermaid-style gown with gilded scales overlapping at the bust and hip was worn by the French actress, singer and songwriter Marion Cotillard to the Academy Awards ceremony in 2008. The gown took 180 hours to create.

For Kids

The ocean can be a magical place. We imagine make-believe creatures, such as mermaids, live there. This mermaid's gown is covered with sparkling jewels and shells. It was handmade as part of a haute couture collection – a selection of garments that show off a designer's best ideas, presented in a catwalk show.

What other creatures do you imagine live under the sea?

The Mermaid's Ball

Le Bal des sirènes

Mermaids collection

haute couture, spring–summer 2008

Collection of Maison Jean Paul Gaultier, Paris

This corset is embellished with jewels, shells and mother-of-pearl. The chiffon and silk crinkle crepe skirt has a lamé lace overlay and latex scales. The ensemble took 176 hours to create.

Calypso

Mermaids collection

haute couture, spring–summer 2008

Collection of Maison Jean Paul Gaultier, Paris

This flared catsuit with absinthe-coloured sleeves and metallic gold scales was worn by Beyoncé to the 2008 Fashion Rocks event in New York, where she and Justin Timberlake performed Marvin Gaye's 'Ain't Nothing like the Real Thing'.

For Kids

Australian Alexandra Agoston is one of Jean Paul Gaultier's models and has worked with him for a number of collections. Gaultier often shares ideas with models, hat makers, photographers and other designers when creating his clothes. This is called collaborating.

Have you ever collaborated with anyone to create something?

Dolorès

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

Gloss-finish guipure lace gown with religious-motif jacquard appliqués over silk tulle skirt, plus barbed-wire brass and feather headdress.

Velvet cassock

Russia collection

haute couture, autumn–winter 1997–98

Collection of Maison Jean Paul Gaultier, Paris

This velvet cassock, which opens to reveal an icon, is worn with an illuminated beaded headdress and took 126 hours to create.

Guadalupe

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

A jersey and chiffon gown with glass bead heart appliqué, beaded chiffon stream of blood and a plexiglass headdress. This gown took 146 hours to create. A black version of this gown was worn by Catherine Deneuve at the 2007 Academy Awards.

Saint Nitouche

summer 1971

Collection of Maison Jean Paul Gaultier, Paris

This cowl-style gown with plexiglass headdress was the first gown created by Gaultier. It was not part of a collection, but a dress Gaultier designed for his friend and early model Aïtize Hanson for a modelling contest. The lavender blue dress was designed right on her body. Draping was held in position at the wrists, so that when the hood was let down it formed a cowl, with the breasts left bare. Hanson won first place wearing this dress.

Ex-voto

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

Chiffon and lamé lace gown with *ex-voto* (an offering to a saint or divinity) plaque appliqués and star and seashell-embellished smoked plexiglass headdress. This gown took 315 hours to create.

Queen of the World

Regina Mundi

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

Apparitions

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

The *Apparitions* gown features a celestial-print satin strapless sheath with silk tulle overskirt and *Angels in heaven* print lace veil. The bustier is embroidered with a hologram and bows, and is worn with a plexiglass headdress. This gown took 200 hours to create.

Dress

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

Barbarella

Movie Stars (or Cinema) collection
haute couture, autumn–winter 2009–10

Collection of Maison Jean Paul Gaultier, Paris

This lamé corset-style bodysuit, with cabochon-mounted shoulders and hips and diamond-faceted bra cups, was worn by Kylie Minogue in her *X Tour* in 2008. This design was also worn by the French–American singer, actress, director and model Arielle Dombasle in her *Live Glam Video Show* concert in 2010.

Backless sailor-striped lightweight knit top and cotton jersey pants

Boy Toy collection

men's prêt-à-porter, spring–summer 1984

Collection of Maison Jean Paul Gaultier, Paris

'For the *Boy Toy* collection, my first prêt-à-porter collection for men, I reinterpreted the sailor-striped sweater by giving it an open back, which was considered disrespectful! In the studio we had cut out the back of a striped Breton sailor top on a mannequin for something else, leaving only the back of the neck and the band at the bottom. It was this creative accident that I used for the runway show.'

Jean Paul Gaultier, 2011

Bateau-Lavoir

Ze Parisienne collection

haute couture, spring–summer 2002

Collection of Maison Jean Paul Gaultier, Paris

Leather middy, matching sailor pants and cotton top

Pin-Up Boys collection

men's prêt-à-porter, spring–summer 1996

Collection of Maison Jean Paul Gaultier, Paris

Sailor-striped mink top

Russia collection

haute couture, autumn–winter 1997–98

Tartan skirt

GAULTIER² collection

men's prêt-à-porter, autumn-winter 2006–07

Collection of Maison Jean Paul Gaultier, Paris

Sailor–striped lace gown

Salon Atmosphere collection

haute couture, spring–summer 1997

Collection of Maison Jean Paul Gaultier, Paris

Musette

Ze Parisienne collection

haute couture, spring–summer 2002

Collection of Maison Jean Paul Gaultier, Paris

This beaded sailor-striped net top and stretch wool pant-skirt combines two of Gaultier's signature motifs: the sailor-stripe and the skirt for men.

For Kids

As a boy growing up in Paris, Jean Paul Gaultier wore blue and white striped sailor shirts. He still wears striped shirts today and includes them in some of his designs. He has fun changing how striped shirts look. Crop tops and sequins would never be worn by real sailors, though!

Look for more striped shirts and see how Gaultier has changed them.

Sailor-striped crop top and sequined sailor pants

House of Pleasure collection

men's prêt-à-porter, spring–summer 1997

Collection of Maison Jean Paul Gaultier, Paris

'I've always loved the graphic and architectural aspects of stripes. My mother dressed me in sailor-striped sweaters. They go with everything, never go out of style, and probably never will. There were also other influences: my grandmother, Coco Chanel, Jean Genet, Popeye, Tom of Finland, Rainer Werner Fassbinder and his film *Querelle* [1982], the title character of which was the ultimate sailor, a hyper-sexualised gay symbol, a fantasy, an icon, a form of virility that could be ambiguous.'

Jean Paul Gaultier, 2011

Marine Indienne dress

Indian Gypsies collection

haute couture, spring–summer 2013

Collection of Maison Jean Paul Gaultier, Paris

Bateau-Lavoir

Ze Parisienne collection

haute couture, spring–summer 2002

Collection of Maison Jean Paul Gaultier, Paris

Alix Malka

United States working 2000s–

Untitled

Numéro, July 2008

digital type C photograph

Collection of Alix Malka

The model wears *La Mariée (The Bride)* from the *Mermaids* collection, haute couture, spring–summer 2008. The gown features a latex bodysuit with gilded scales, shell cone bra and a sequin-embroidered latex skirt.

Paolo Roversi

Italy born 1947

Lily Cole

Vogue (Italy) March 2008

type C photograph

Collection of Paolo Roversi

Max Abadian

Canada working 2000s–

Herieth Paul

2013

inkjet print

Collection of Max Abadian

Herieth Paul wears a dress and hat from the *She's got the look... alike* collection, women's prêt-à-porter, autumn–winter 2013–14.

Sophia Sanchez

France working 2000s–

Mauro Mongiello

France working 2000s–

Untitled (Anna Vyalitsyna)

Numéro, April 2008

type C photograph

Private Collection

Miles Aldridge

England born 1964

Immaculate No. 4

Numéro, May 2007

digital type C photograph

Courtesy of Miles Aldridge and Reflex Gallery, Amsterdam

The model wears a gown from the *Virgins* (or *Madonnas*) collection, haute couture, spring–summer 2007.

Miles Aldridge

England born 1964

Immaculate No. 3

Numéro, May 2007

digital type C photograph

Alexander Daniels Collection, Amsterdam

The model wears the *Regina Maris* gown from the *Virgins (or Madonnas)* collection, haute couture, spring–summer 2007 – a low-cut satin evening dress featuring coral embroidery at the hem and a chiffon veil. It is worn with a coral and metal headdress.

Immaculata

Virgins (or Madonnas) collection
haute couture, spring–summer 2007

Collection of Maison Jean Paul Gaultier, Paris

Kylie Minogue wore this crocheted dress with cherub linen appliqués and crocheted lace headdress and mask in the *X Tour* 2008 video backdrop.

Boudoir

'You are a true designer when people recognise your work without even looking at the label. This is the case for Jean Paul Gaultier.'

Pierre Cardin, 2011

With his cobbled-together, conical-shaped falsies, Nana the teddy bear played witness to the creative beginnings of Jean Paul Gaultier, who as a little boy was fascinated by the old-fashioned charm of corsets. Reworking the early twentieth-century corsets and 1940s waist-cinchers dug out of his grandmother's closets, Gaultier went on to create new classics, such as the cone bra and underwear as outerwear. In the wardrobes of women today, his corset dresses symbolise power and sensuality.

While Gaultier's corseted women seemed to negate feminist struggles of the 1960s and 1970s, in reality the designer prompted a post-feminist emancipation in terms of appearance. Many stars have worn various iterations of his corsets with concentrically topstitched bra cups, including, famously, Madonna during her 1990 *Blond Ambition World Tour*.

Far from being an instrument of torture imprisoning women's bodies, Gaultier's corset embodies the new power of the female, shaped in counterpoint to the male jacket. The designer has also given men the opportunity to once again don corsets, as did the dandies and English military men of the nineteenth century, who wore them to improve their strength and endurance.

Inez van Lamsweerde

the Netherlands born 1963

Vinoodh Matadin

the Netherlands born 1961

**Dree Hemmingway, Freja Beha-
Erichsen and Lara Stone, Morocco**

Vogue (Paris) February 2010

type C photograph

Gagosian Gallery

Jean Paul Gaultier in front of the Jardin du Luxembourg pool, Paris

c.1957, printed c. 2011

inkjet print

Collection of Maison Jean Paul Gaultier, Paris

'I had watched a program on a Folies Bergère revue in which nude dancers came down from the theatre's fly system with feathers. The next day at school, I drew a showgirl decked out in fishnet stockings and ostrich plumes. The teacher ... rapped me on the knuckles with a ruler and pinned the drawing on my back ... It should have been a traumatic experience, but it inspired my career. Suddenly, my classmates saw me differently – they thought I was a laugh. The drawing had made me part of the group. I was no longer the sissy who didn't play soccer.'

Jean Paul Gaultier, 2011

Jean Paul Gaultier and his maternal grandmother

c. 1958, printed c. 2011
inkjet print on vellum

Collection of Jean Paul Gaultier, Paris

'When I was little, I thought my grandmother was supremely elegant. She was undoubtedly very old-fashioned, but I considered her style absolutely wonderful. She was different from other people. At her home she had black crepe hats, feather aigrettes, and corsets from the early 1900s. She told me that women would drink vinegar to bring on stomach contractions and then pull the corset laces at precisely that moment, to get a smaller waist. That was all food for my imagination. A single thing would start me making up a story.'

Jean Paul Gaultier, 2011

Pierre et Gilles

France est. 1977

Jean Paul Gaultier

1990

painted photograph

Collection of Maison Jean Paul Gaultier, Paris

This work was designed for the cover of the illustrated autobiography *À Nous Deux la mode* (*The Two of Us Fashion*) (1990) by Gaultier and Patrick Rambaud.

Paolo Roversi

Italy born 1947

Stella Tennant

Vogue (Paris) February 1994

type C photograph

Collection of Paolo Roversi

David LaChapelle

United States born 1963

Hollywood confidential

1998

type C photograph

David LaChapelle, courtesy Fred Torres Collaborations

This photograph features a cage-look satin corset dress with long train, from the *Around the World in 168 Outfits* collection, women's prêt-à-porter, spring–summer 1989.

Satin cage-look corset dress with maxi-length train

Around the World in 168 Outfits collection
women's prêt-à-porter, spring–summer 1989

Collection of Maison Jean Paul Gaultier, Paris

Cage-look corset dress and parasol

Around the World in 168 Outfits collection
women's prêt-à-porter, spring–summer 1989

Collection of Maison Jean Paul Gaultier, Paris

A black version of this embroidered satin gown was worn by Grace Jones at the International Rock Awards, New York, in 1989.

Nana

Collection of Jean Paul Gaultier, Paris

'From an early age, I experimented with various aspects of design. I made my first cone-shaped breasts out of newsprint for my teddy bear Nana. I took a round doily from my grandmother's house and cut out a circle in the middle of it to make a skirt for my bear. I did a bias cut that way without knowing what it was.'

Jean Paul Gaultier, 2011

For Kids

As a child, Jean Paul Gaultier loved looking at costumes in television shows and fashion magazines. Even then, he was interested in the different ways we can dress. One day he made a cone bra from newspaper for his teddy, Nana! As a grown-up he continues to use this idea in some of his designs.

Do you know what you want to be when you grow up?

Stack of suitcases

1992, prototype

leather, metal

Collection of Jean Paul Gaultier, Paris

This chest of drawers with integrated vanity is part of a collection of mobile furniture designed in 1992 by Gaultier in collaboration with VIA; a Paris organisation dedicated to promoting innovation in furniture. Inspired by his love of travel, Gaultier's collection comprised a tête-à-tête sofa; the Ben-Hur armchair; this leather *Stack of suitcases* dresser; trunk-style dressing tables; a chest of drawers with integrated vanity; armchairs made of wood recycled from 1950s Paris metro cars, with legs from 1970s office chairs; and a mirror on a red-lacquered stand resembling a mover's dolly.

Jean-Baptiste Mondino

France born 1949

From the advertising campaign for Classique fragrance

1993

type C photograph

Collection of Jean-Baptiste Mondino

Leather chest of drawers with integrated vanity

1992, prototype
leather and metal

Collection of Jean Paul Gaultier, Paris

Classique perfume bottle, *Rock Star* edition

2005

glass

The Montreal Museum of Fine Arts, gift of Beauté Prestige International,
in process of acquisition.

The commercials for Jean Paul Gaultier fragrances, directed by Jean-Baptiste Mondino according to concepts developed by the couturier, emphasise the male–female opposition. These advertisements comprise an eloquent vision of the genders as newly defined by Gaultier. Both men and women can choose to charm, or be charmed, in turn assuming – or relinquishing – power in the game of seduction.

Classique perfume bottle

between 1991 and 1993

glass, metal

Beauté Prestige International

Produced by Les Verreries Pochet du Courval
for Parfums Jean Paul Gaultier

Classique perfume bottle

between 1991 and 1993

glass, metal

Beauté Prestige International

Produced by Les Verreries Pochet du Courval
for Parfums Jean Paul Gaultier

Classique perfume bottle

between 1991 and 1993

glass, metal

Beauté Prestige International

Produced by Les Verreries Pochet du Courval
for Parfums Jean Paul Gaultier

Corset and tulle underdress

Indian Gypsies collection

haute couture, spring–summer 2013

Collection of Maison Jean Paul Gaultier, Paris

Fan-style man's satin corset

House of Pleasures collection

men's prêt-à-porter, spring–summer 1997

Collection of Maison Jean Paul Gaultier, Paris

First corset dress

Dada collection

women's prêt-à-porter, spring–summer 1983

Collection of Maison Jean Paul Gaultier, Paris

Catherine Ringer, of the French pop group Les Rita Mitsouko, wore this jacquard corset dress in the music video for 'Marcia Baila' (1983).

For Kids

Corsets, laced-up tightly around a waist, are used to shape the body. A long time ago, people would only wear them as underwear. When corsets were first worn on the outside of clothing, like these ones are, some people were shocked. Jean Paul Gaultier likes to surprise people and change the way we think about what we wear. He experimented and made these corsets using wheat and straw.

Which one is your favourite?

Cindy Sherman

United States born 1954

Untitled No. 131

1983

type C photograph

Collection of Neda Young

Cindy Sherman wears a jacquard jumpsuit from the *Dada* collection, women's prêt-à-porter, spring–summer 1983. In early 1980s New York, Dianne Benson was the first to carry lines by such cutting-edge fashion names as Issey Miyake, Comme des Garçons and Gaultier. In 1983 Benson commissioned American artist Cindy Sherman to produce a series of photographs, using designs sold at Dianne B. boutiques, for an advertising campaign that ran in Andy Warhol's *Interview* magazine. These photographs – the first by Sherman to be inspired by fashion magazines – openly broke the conventions of women's publications.

**Madonna and Jean Paul Gaultier on
stage during the Paris concert tour
of the *Blond Ambition World Tour*
Bercy Arena, 6 July 1990**

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

'Keep It Together' segment, *Blond Ambition
World Tour*

1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

For the 'Keep It Together' segment of her *Blond Ambition World Tour*, Madonna wore a cage-look boned satin jacket, cone bra and bowler hat. Her dancers wore similar jackets, bike pants and briefs with codpiece-like satin inserts.

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

Metropolis 'Vogue' segment, *Blond Ambition
World Tour*

1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

'We did things step by step; the costumes resulted very much from the blending of our ideas. For example, I asked Gaultier to redo the velvet cone bras for the "Vogue" video, and they were used in the *Blond Ambition* shows after that. I never thought that tour and those costumes would end up having such an impact. Playing with the idea of gender, of what is masculine and feminine, and giving it a theatrical, humorous twist – it was a kind of political statement.'

Madonna, 2010

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

'Material Girl' segment, *Blond Ambition World Tour*
1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

Madonna's satin and marabou baby-doll dress was worn with a satin cone bra and panty girdle with garters. Her dancers were costumed in mock-turtleneck tops with open backs laced corset-style, bike pants with codpiece-like satin inserts and bowler hats.

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

'Dick Tracy' segment, *Blond Ambition World Tour*
1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

For the 'Dick Tracy' segment of her *Blond Ambition World Tour*, Madonna wore a sequined, corset-style bodysuit with beaded fringe and jewel embellishments and a cape-style, satin-lined stretch jersey dress which revealed her corseted breasts. The dancers wore briefs with codpiece-like satin inserts, gabardine trench coats and bowler hats.

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

'Like a Virgin' segment, *Blond Ambition World Tour*
1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

Madonna's corset was made of vintage 1930s lamé. Her dancers wore Shirred velvet cone bras from the *Barbès* collection, women's prêt-à-porter, autumn–winter 1984–85.

Thierry Perez

France born 1964

Sketch of a stage costume for Madonna

Metropolis 'Vogue' segment, *Blond Ambition
World Tour*

1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

Madonna's costume featured a corset-style duchess satin bodysuit with garters and a man-style double-breasted suit. The jacket featured vertical slashes revealing her corseted breasts. She explains: 'In the beginning I had been wearing corsets, bustiers and men's style suits, mixing the masculine with the feminine. I brought those ideas to Gaultier and, of course, he was already doing versions of that look. He came up with the pairing of one of his classically masculine pin-striped suits with a salmon-coloured corset that had conical bra cups'.

Jean-Baptiste Mondino

France born 1949

Madonna

1990

type C photograph

Collection of Jean-Baptiste Mondino

'Madonna is a style icon because she changes as much as fashion changes, and she loves fashion ... she is touched by everything and makes it hers. She chooses each heroine she wants to be. Madonna represents the essence of the American dream, American professionalism, American perfection, American obsession and American business ambition. But she's open to the whole world. When I dressed her for the *Blond Ambition World Tour*, it was a real collaboration – one of friendship and complicity. She was frightened of nothing and our vision was in complete harmony and symbiosis – a love affair was born.'

Jean Paul Gaultier, 2011

Madonna and her dancers

1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

These images document costume fittings for the *Blond Ambition World Tour*. Some show Madonna as a brunette at the Jean Paul Gaultier design studio, Paris, in December 1989. Others taken during March 1990, in Los Angeles, show Madonna as a blonde.

Emil Larsson

Sweden born 1979

Vintage 1930s lamé corset

worn by Madonna during the 'Like a Virgin'
segment of the *Blond Ambition World Tour*, 1990
2013

photograph

Collection of the artist

Nathaniel Goldberg

France working 2000s–

Untitled (Nadja Auermann)

2004

inkjet print on vellum

Collection of Nathaniel Goldberg

Baby bump satin corset

Bad Girls–G Spot collection

women's prêt-à-porter, spring–summer 2010

Collection of Maison Jean Paul Gaultier, Paris

Frills

Fioritures

Calligraphy collection

women's prêt-à-porter, spring–summer 2009

Collection of Maison Jean Paul Gaultier, Paris

Beyoncé wore this corseted satin armour with flesh-coloured lace underneath on the *I Am ... Yours* tour of 2009. The corset is embellished with fringe, lace chainmail and embroidered with pearls and marcasite.

Wheat and braided straw corset

Countryside Babes collection

women's prêt-à-porter, spring–summer 2006

Collection of Maison Jean Paul Gaultier, Paris

This corset took eighty-four hours to make, and was presented on the catwalk accessorised with a large straw headdress.

Teotihuacan

Mexico collection

women's haute couture, spring–summer 2010

Collection of Maison Jean Paul Gaultier, Paris

This George-pleated taffeta corset-style bodysuit took sixty hours to create.

Nile crocodile corset

Jean Paul Gaultier for Hermès

women's prêt-à-porter, autumn–winter 2004–05

Collection of Maison Jean Paul Gaultier, Paris

Multi-material frock coat with corset-style detailing

Tattoos collection

women's prêt-à-porter, spring–summer 1994

Collection of Maison Jean Paul Gaultier, Paris

Angel's leap

Saut de l'Ange

Black Swan collection

haute couture, autumn–winter 2004–05

Collection of Maison Jean Paul Gaultier, Paris

Gaultier has used salmon pink satin ribbons to create a laced corset-style gown with three-dimensional Horn of Plenty effects at the bust and hipline.

Sketch of Madonna for her *MDNA* *World Tour*

2012

Collection of Maison Jean Paul Gaultier, Paris

3D cage corset

2012

Collection of Maison Jean Paul Gaultier, Paris

Madonna wore this leather corset with conical breasts during the *MDNA World Tour*, 2012.

Herb Ritts

United States born 1952

Madonna and Jean Paul Gaultier

Blond Ambition World Tour, Tokyo, April 1990

gelatin silver photograph

Collection of Maison Jean Paul Gaultier, Paris

Madonna wears a sequined, corset-style bodysuit with beaded fringe and jewel embellishments.

'I liked his clothes in terms of their gender confusion, the way he mixed masculinity and femininity together. I thought he was very provocative, that he was making a political statement with his fashions in a way no one else was. There was a sense of humour, a sense of irony in him and his work that I appreciated. I thought we would work well together, since irony can also be found in my work.'

Madonna, 2010

Duchess satin corset-style bodysuit with garters

Metropolis 'Express Yourself' segment,
Blond Ambition World Tour
1990

Collection of Maison Jean Paul Gaultier, Paris

'Gaultier's corsets are very sexy looking, and I consider wearing them to be a form of personal expression. Corsets are oppressive only if women are forced to wear them, and women today can choose to wear them or not; it is up to them. Plus, I wore those corsets as garments – on the outside – not as underwear hidden beneath my other clothes, the complete opposite of the way they were traditionally worn, in order to achieve a certain shape. I think that inversion of the concept of the corset is what turns it into a symbol of feminine power and sexual freedom.'

Madonna, 2010

Thierry Perez

France born 1964

**Sketch of a stage costume
for Madonna**

Metropolis segment, *Blond Ambition World Tour*

1989–90

facsimile

Collection of Maison Jean Paul Gaultier, Paris

Shirred velvet dress with cone bra cups

Barbès collection

women's prêt-à-porter, autumn–winter 1984–85

Collection of Maison Jean Paul Gaultier, Paris

Paolo Roversi

Italy born 1947

Tanel Bedrossiantz

1992

inkjet print

Private Collection, Paris

Tanel Bedrossiantz wears Shirred velvet strapless dress with cone bra cups from the *Barbès* collection, women's prêt-à-porter, autumn–winter 1984–85.

Punk Cancan

Although he was born in the suburbs of Paris, Gaultier's heart beats to the rhythms of both rough-and-ready Paris and punk London. He is fascinated by Paris of the Belle Époque and the inter-war years, the Paris of artist Henri de Toulouse-Lautrec and the Moulin Rouge, the colourful throngs crowding the streets of the Barbès area and, of course, by the Eiffel Tower. He also loves the postcard Paris of Parisians in Brassai's photographs, denizens of the city's bistros and cabarets. These visions of Paris combine in Gaultier's idea of the multifaceted 'Parisienne'.

In the early 1970s Gaultier had his first look at the styles adopted by the punks of Trafalgar Square, London, whose alternative artistry would stimulate new aesthetic codes. Punk's anti-materialist principles influenced Gaultier, enabling him to explore a non-conformist fashion. He found inspiration and new materials in the energy of London's streets, Vivienne Westwood and Malcolm McLaren's SEX boutique and the glam rock movement, with David Bowie and his alter ego Ziggy Stardust at its head. A couturier with a punk soul, Gaultier adopted concepts of recycling and the offbeat, and the total rebellion, trash, 'destroy' look.

Paolo Roversi

Italy born 1947

Stella Tennant

Vogue (Paris) February 1994

type C photograph

Collection of Paolo Roversi

Paolo Roversi

Italy born 1947

Kirsten McMenemy

1994

type C photograph

Collection of Paolo Roversi

Fringed and beaded camouflage- print mermaid-style gown

Tuareg Marquis collection

haute couture, spring–summer 1998

Collection of Maison Jean Paul Gaultier, Paris

T-shirt, leggings and matching parka

Sorceresses collection

women's prêt-à-porter, autumn–winter 1981–82

Collection of Maison Jean Paul Gaultier, Paris

This camouflage-print cotton and sequined net T-shirt is worn with leggings. The outfit includes a matching print canvas parka lined in lamé.

For Kids

Camouflage patterns are printed on army uniforms to hide soldiers from the enemy. Here, camouflage is reinvented in a gown worn by Sarah Jessica Parker, a famous actress, to an awards night – she didn't blend in, however, but stood out from the crowd! The garment took 312 hours to make.

What patterns can you find on other clothes in the exhibition?

Métal hurlant

Punk Cancan collection

haute couture, spring–summer 2001

Nylon bomber-style cape

Boarding school collection

women's prêt-à-porter, autumn–winter 1988–89

Spider web openwork top

Cyberhippie collection

women's prêt-à-porter, spring–summer 1996

Collection of Maison Jean Paul Gaultier, Paris

This *Métal hurlant* (*Screaming metal*) ensemble is comprised of a distressed beaded tank top, cut velvet pants with stud and bead embroidery. It is worn with a choker, with chain and a cigarette holder.

For Kids

When Jean Paul Gaultier went to London in the early 1970s he saw punks. They did not want to act or look like everyone else. He liked their studs, chains and Mohawk haircuts. Back in Paris, Gaultier used some parts of punk costumes for his designs. The spider-web top is his idea.

Which part of the costume do you think is punk?

Biker-style fur-lined stole

Graffiti Couture collection

women's prêt-à-porter, autumn–winter 2012–13

Gaulthique top, leggings, Cameron metal codpiece

Rock Stars collection

men's prêt-à-porter, autumn–winter 1987–88

Collection of Maison Jean Paul Gaultier, Paris

This neoprene, beaded lycra and velvet top is worn with vinyl leggings and a metal codpiece.

'Some pieces I designed in the 1980s were a kind of haute couture for both men – my "Gaulthique" sweaters, for example – and women, a number of them involving a great deal of work. Without officially doing haute couture, many designers at the time presented it in their prêt-à-porter collections.'

Jean Paul Gaultier, 2011

Feathered coat

Russia collection

haute couture, autumn–winter 1997–98

Riding coat–style mohair tartan suit

Flower Power and Skinheads collection

men's prêt-à-porter, autumn–winter 1997–98

Collection of Maison Jean Paul Gaultier, Paris

Tartan gabardine trench coatdress

So British collection

women's prêt-à-porter, autumn–winter 2007–08

Biker–style demi–jacket with vintage Gaultier pins

Louise Brooks Meets Easy Rider collection

women's prêt-à-porter, spring–summer 2001

Collection of Maison Jean Paul Gaultier, Paris

'I am convinced that beauty comes in diverse forms. When you look at something like a tin can with a fresh eye, you can see a kind of beauty where others will only see a garden-variety object.'

Jean Paul Gaultier, 2011

Spine and ribs studded leather jacket

Rock Stars collection

men's prêt-à-porter, autumn–winter 1987–88

London bricks pattern pants

Flower Power and Skinheads collection

men's prêt-à-porter, autumn–winter 1997–98

Sequined Waterloo tartan kilt

The Third Millennium Will Be About Love collection

women's prêt-à-porter, autumn–winter 1999–2000

Tattoo motif T-shirt

Tattoos collection

women's prêt-à-porter, spring–summer 1994

Collection of Maison Jean Paul Gaultier, Paris

'I've decided that now I should always present men and women [on the catwalk] together.'

Jean Paul Gaultier, 1991

Wool tartan jacket

Forbidden collection

women's prêt-à-porter, autumn–winter 1987–88

Collection of Maison Jean Paul Gaultier, Paris

Paris–Glasgow–Delhi

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Biker-style chain mail jacket

Calligraphy collection

haute couture, spring–summer 2009

Collection of Maison Jean Paul Gaultier, Paris

This pleated and draped wool and velvet sari-style gown merges the Indian sari with a Glasgow-esque punk tartan and leather in Gaultier's Parisian style.

1. Jersey jacket, stretch poplin blouse and crepe georgette pants

The Concierge is in the Staircase collection
women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

2. Victoria's secret in my bag

Tribute to Amy Winehouse
collection

**haute couture, spring–summer
2012**

Collection of Maison Jean Paul Gaultier, Paris

This pinstripe pantsuit with asymmetrical stole-jacket was worn by Nicole Kidman in a photo shoot for Harper's Bazaar, 'The Making of Us', June–July 2012.

3. Wool suit with the first skirt for men

And God Created Man collection
men's prêt-à-porter, spring–summer 1985

Collection of Maison Jean Paul Gaultier, Paris

'My first skirt for men was constructed like a trouser: with two legs cut fairly wide and a panel of fabric covering them in front, like the aprons worn by waiters in Parisian bistros. Throughout history, many very virile men have worn skirts, from samurais to Scots, who have always worn kilts. I don't believe that fabrics have a gender, any more than certain garments do. I've always presented the skirt in a very masculine way. The men's skirt has nothing to do with drag.'

Jean Paul Gaultier, 2011

For Kids

Most men in Australia wear pants and would think it strange to wear a skirt. Yet in some countries skirts have been worn by men for many years. Tartan kilts are worn by Scottish men, and Indonesian men wear flowing sarongs. Jean Paul Gaultier put the skirt back in the modern man's wardrobe. Men's skirts are part of his prêt-à-porter collections, which means they are ready-to-wear. These kinds of clothes are more affordable because they are made in multiples, rather than as special one-offs.

4. **Surprise**

Passe-passe

Buttons collection

haute couture, spring–summer 2003

Eiffel Tower tights

Parisiennes collection

haute couture, autumn–winter 2010–11

Collection of Maison Jean Paul Gaultier, Paris

This glen check suit with satin detail took 116 hours to create.

5. Houndstooth jumpsuit

French Cancan collection

women's prêt-à-porter, autumn–winter
1991–92

Collection of Maison Jean Paul Gaultier, Paris

This houndstooth jersey ensemble is completed by matching sunglasses, a 'Kelly' bag, cigarette holder, umbrella and belt.

6. The lady of the buttons

La Dame aux boutons

Buttons collection

haute couture, spring–summer 2003

Collection of Maison Jean Paul Gaultier, Paris

This georgette pleated shirtdress with mother-of-pearl button pinstripe embroidery took sixty-five hours to create.

7. Wool knit sweater dress, leather garter with cigarette pack holder and pony skin belt

The Existentialists collection

women's prêt-à-porter, autumn–winter
1982–83

Collection of Jean Paul Gaultier

'The Saint Laurent and Gaultier woman could have very easily passed each other in the street, both of them traipsing around with their hands in their pockets, preferring a cigarette to a handbag. A Gaultier woman wears make-up, she's feminine, but she also has a bit of a tomboy attitude. She's not afraid of anything, she feels good about herself, about her relationship with men, her sensuality and sexuality. She's the woman of today, at ease with herself.'

Carine Roitfeld, former editor-in-chief of *Vogue Paris*, 2010

8. Dress with green ruffle

French Cancan collection

women's prêt-à-porter, autumn–winter
1991–92

Collection of Maison Jean Paul Gaultier, Paris

'The Parisienne is the woman I know best, but it's also possible I still haven't actually met her! I've designed many runway shows, both for my haute couture and prêt-à-porter collections, around the theme of Paris, its female icons and characters, its monuments and neighbourhoods. It was Jacques Becker's film *Falbalas* [1945] that made me want to become a designer. The Parisienne in that film, portrayed by Micheline Presle, was the first I saw going around wearing couture outfits – she was so inspiring!'

Jean Paul Gaultier, 2011

10. Romance de Paris

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

This satin bustier gown is printed with a kiss motif and embroidered with sequins in a pixelated pattern.

‘For me, Paris evokes a feeling of nostalgia and brings elegance to mind. As someone from the “sticks” of the Paris suburbs, I associate the city with the image conveyed by the magazines and television programs I saw in my childhood. I was already attracted to differences, unconventional types of beauty. Later, I knew young women who had a really unusual style, like Edwige, queen of the punks, Farida, the girls of Studio Berçot, with their attitude and their red lipstick. These are my Parisiennes, the ones who have influenced my style.’

Jean Paul Gaultier, 2011

11. **Paris by Night**

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

This printed velvet gown featuring embroidery inspired by the Lights of Pigalle embroidery took 353 hours to make.

12. **In Paris there is the Eiffel Tower** ***À Paris y'a la tour Eiffel***

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

This gown, which features a beaded Eiffel Tower motif with bare winter trees and a cascade of lace veiling over crepe georgette, took 105 hours to make.

13. **Paris is a party**

Paris est une fête

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

This printed one-shouldered satin sheath, with Eiffel Tower and fireworks beading, took ninety-six hours to make.

14. **Cancan-style ruched tulle strapless dress with leg-motif lining**

Punk Cancan collection

haute couture, spring–summer 2011

Collection of Maison Jean Paul Gaultier, Paris

Gaultier's runway presentations often conclude with a performance or a spectacle. His *Punk Cancan* collection concluded with a cancan dancer performing splits and kicks in this dress. As a child, Gaultier was mesmerised by dancers from the Folies Bergère and the Moulin Rouge he saw on television.

Peter Lindbergh

Poland born 1944

Gaultier Montmartre

Vogue (Paris) 1991

type C photograph

Collection of Peter Lindbergh

Mario Testino

Peru born 1954

Tanel

1997

gelatin silver photograph

Collection of Mario Testino/ Art Partner

Tanel Bedrossiantz has long been one of Jean Paul Gaultier's muses. In this photograph he wears a crepe jumpsuit with an Eiffel Tower-motif lace back from the *Haute Couture Salon Atmosphere* collection, spring-summer 1997.

Doll

1993

Collection of Jean Paul Gaultier, Paris

This doll was used in the television program *Spitting Image* and made by artist Roger Law.

Julius Preite

United States born 1974

Linda Evangelista, Jean Paul Gaultier and Marge Simpson

Harper's Bazaar (US) August 2007

inkjet print

Collection of Fox Entertainment

Linda Evangelista and Marge Simpson wear garments from Gaultier's *So British* collection, prêt-à-porter, autumn–winter 2007–08. This drawing was created for the *Harper's Bazaar* editorial 'The Simpsons go to Paris', which featured characters from the television show attending Paris Fashion Week and meeting designers, including Gaultier, Marc Jacobs and Karl Lagerfeld.

Queen

Rosbifs in Space collection

women's prêt-à-porter, autumn–winter 2014–15

Collection of Maison Jean Paul Gaultier, Paris

Gaultier combined punk and space-age aesthetics in this collection – merging futuristic metallic with fur, leather and tartan prints, and presenting a parade of queens wearing crowns and smothered with Union Jacks – in homage to London street fashion.

David Bowie look

She's got the look... alike collection

women's prêt-à-porter, spring–summer 2013

Collection of Maison Jean Paul Gaultier, Paris

This one-legged knitted unitard imitated David Bowie's style in a collection that was an ode to 'all the pop stars of the Eighties who have influenced fashion', in the words of *Vogue's* Jessica Bumpus.

Stronger Than Me ensemble

Tribute to Amy Winehouse collection
haute couture, spring–summer 2012

Collection of Maison Jean Paul Gaultier, Paris

This ivory pleated jersey polo, black jet-embroidered pencil skirt and satin bra was the outfit that opened Gaultier's loving tribute to the singer Amy Winehouse, following her death in 2011. Gaultier has referenced 1950s rock'n'roll since the beginning of his career, and found a muse in Winehouse's iconic look. *Vogue's* Harriet Quick wrote in a collection review, 'It was Amy's diva, rockabilly and Camden girls sensibilities all brilliantly mixed'.

Biker-style jacket, bustier, tulle skirt

women's prêt-à-porter, spring–summer 1977

Collection of Maison Jean Paul Gaultier, Paris

This man's distressed leather jacket with '76' graffitied on the back, studded satin bustier and tulle skirt with jeans-look are from Gaultier's first collection, presented in 1976. When he showed his first women's prêt-à-porter collection, spring–summer 1977, at the Palais de la découverte planetarium in Paris, nine models walked the runway wearing garments made out of fabrics purchased at the Marché Saint-Pierre: jackets of tapestry material, braided straw placemats, piped canvas and upholstery toile de Jouy; and a biker-style jacket worn over a ballet tutu, accessorised by sneakers.

Garbage bag dress, ashtray bag, tea ball, scouring pad and tin can jewellery

High-Tech collection

women's prêt-à-porter, autumn–winter 1980–81

Collection of Maison Jean Paul Gaultier, Paris

'The total rebellion, the trash, "destroy" look, the raw side of punk, with its Mohawk haircuts, almost tribal make-up, allusions to sex, torn fishnet stockings, black, kilts, bondage straps, mixing of genders and materials – all that appealed to me.'

Jean Paul Gaultier, 2011

Monogramme

Calligraphy collection

haute couture, spring–summer 2009

Sequined denim jacket–look vest

GAULTIER² collection

men's prêt-à-porter, spring–summer 2007

Wool bubble skirt

Constructivist collection

women's prêt-à-porter, autumn–winter 1986–87

Platform–soled boots

Rock Star collection

men's prêt-à-porter, autumn–winter 1987–88

Collection of Maison Jean Paul Gaultier, Paris

The *Monogramme* studded chain-mail jacket took 216 hours to create.

Jeans with extra wide cuffs

Andro-Jeans collection

men's prêt-à-porter, spring–summer 1993

Swarovski-embroidered vintage denim jacket

Butterfly Showgirls collection

haute couture, spring–summer 2014

Trompe l'oeil denim printed dress with sequins

She's got the look...alike collection

women's prêt-à-porter, spring–summer 2013

Collection of Maison Jean Paul Gaultier, Paris

Patchworked vintage denim sleeveless frockcoat

Tattoos collection

women's prêt-à-porter, spring–summer 1994

Collection of Maison Jean Paul Gaultier, Paris

This frockcoat was worn by Gaultier to the premiere of *Kika* (1994), directed by Pedro Almodóvar. It is shown here with a painted elasticised tulle bodystocking.

**Vintage patchwork denim jacket
embroidered with black jet**

Haute Couture Salon Atmosphere collection
haute couture, spring–summer 1997

Ripped denim jeans and top

Bad Girls–G Spot collection
women's prêt-à-porter, spring–summer 2010

Collection of Maison Jean Paul Gaultier, Paris

Denim–look silk corset with train

Ze Parisienne collection

haute couture, spring–summer 2002

Flayed print top and leggings

Bad Girls–G Spot collection

women's prêt-à-porter, spring–summer 2010

Collection of Maison Jean Paul Gaultier, Paris

L'Écume des jours

Divine Jacqueline collection

haute couture, spring–summer 1999

Collection of Maison Jean Paul Gaultier, Paris

'The shock of the way I mix patterns and fabrics can be disconcerting,' the designer told *Vogue* in 1984, 'but what I am trying to do is provoke new ideas about how pieces can be put together in different ways. I think this is a more modern way to wear clothes that in themselves are fairly classic.'

Skin Deep

'Except for the medieval codpiece and the bra, garments have never had a gender.'

Jean Paul Gaultier, 2011

For Gaultier, skin and the body are inexhaustible sources of inspiration, and in his hands materials become 'second skins'. Using prints of flayed or tattooed bodies, he explores the possibilities of trompe l'oeil, and his fascination with skin guides his romantic and fetishist designs. In the early 1980s Gaultier began introducing a wide range of looks that encompassed the hypersexualised and the transgendered. As a child who suffered for his sexuality, Gaultier now offered one and all the freedom to choose their own identity: butch, boy toy and everything in between.

In the summer of 1985 Gaultier wrote a new page in the history of fashion with his *A Wardrobe for Two* collection. He proposed a post-macho look with the skirt for men, lending credibility to an item of clothing that in ancient times and various cultures had been entirely acceptable. Gaultier also created a 'men's couture' collection enriched by delicate materials expressing men's sensitivity. In stark contrast, in 2006 Gaultier turned Madonna into an equestrian dominatrix surrounded by harness-bound 'slave' dancers for her 2006 *Confessions Tour*. His work is marked by allusions to bondage and the X-rated, incorporating latex, leather, fishnets and other sadomasochistic paraphernalia.

Sølve Sundsbø

Norway born 1970

**Invitation to the Dance with Elena
Sudakova**

Numéro, March 2008

gelatin silver photograph

© Sølve Sundsbø/Art + Commerce

This photograph features Gaultier's designs from the *Pirates* collection, women's prêt-à-porter, spring–summer 2008.

Peter Lindbergh

Poland born 1944

Naomi Campbell, Deauville

Vogue (Italy) June–July 1988

type C photograph

Collection of Peter Lindbergh

Paolo Roversi

Italy born 1947

**Naomi Campbell in front of the
Michou cabaret, Rue des Martyrs,
Paris 1994**

1994

gelatin silver photograph

Collection of Paolo Roversi

Flowers dress

Countryside Babes collection

women's prêt-à-porter, spring–summer 2006

Collection of Maison Jean Paul Gaultier, Paris

This dress was modelled by Crystal Renn in the *Countryside Babes* collection parade.

Woven and painted nude print jacquard taffeta strapless dress

Puppets collection

women's prêt-à-porter, autumn–winter 2004–05

Collection of Maison Jean Paul Gaultier, Paris

'I've always been interested in the body. It's my main tool, the foundation, the structure upon which I build, much like an architect. The inside of the body interests me as much as the outside. They complement each other, like the inside and outside finishes of a piece of clothing, which have to be equally beautiful. I see an intimate connection between the identity of a garment and that of the body wearing it.'

Jean Paul Gaultier, 2011

Mermaid-look satin, lace and tulle bell-bottom pants with wool turtleneck

The Modern Man collection

men's prêt-à-porter, autumn–winter 1996–97

Collection of Maison Jean Paul Gaultier, Paris

'All women have a masculine sensibility, and all men a feminine one. A masculine woman never really causes a scandal, she is just considered eccentric. An effeminate man, on the other hand, is immediately singled out. Fashion is still full of outdated conventions and clichés that no longer fit the times ... Our culture has always valued the masculine side of men more than a certain femininity, a certain sensitivity. That's why I like reversing the roles, breaking the established conventions that no longer make sense today.'

Jean Paul Gaultier, 2011

For Kids

Hundreds of years ago, lace and high heels were worn by kings and noblemen in the royal courts of France and England. Jean Paul Gaultier changes the way we think about what we wear today. He mixes things up and there are no rules for boys or girls.

Can you think of clothes that both boys and girls wear?

Surprise

Passe-passe

Morphing collection

haute couture, autumn–winter 2003–04

Collection of Maison Jean Paul Gaultier, Paris

This collection was inspired by the twin notions of high-tech morphing and Surrealism, which explains the reason this Chantilly lace and gauze bodystocking merges with the corset.

Tattoo motif silk tulle long sheath with gored skirt

Ze Parisienne collection

haute couture, spring–summer 2002

Collection of Maison Jean Paul Gaultier, Paris

‘Because tattoos are permanent, they become part of the body, in contrast with a piece of clothing that can be removed. It was this aspect of the tattoo’s transparency on the skin that I reproduced by creating garments inspired by real tattoos. As the garment is a second skin, I wanted to recreate a “real” second skin for the body.’

Jean Paul Gaultier, 2011

Freckles-printed jumpsuit with matching head gear

Tribute to the Beauty of Redheads collection
women's prêt-à-porter, spring–summer 2004

Collection of Maison Jean Paul Gaultier, Paris

French cancan gown

Ze Parisienne collection

haute couture, spring–summer 2002

Collection of Maison Jean Paul Gaultier, Paris

This tutu-style gown and silk tulle bodysuit, which was worn by Carla Bruni in the runway show for *Ze Parisienne* collection, took 210 hours to create.

Mert Alas

Turkey born 1971

Marcus Piggott

Wales born 1971

Untitled (Kate Moss)

Amica (Germany) December 2007

inkjet print on vellum

Collection of Mert Alas & Marcus Piggott/ Art Partner

Andy Warhol

United States 1928–87

Jean Paul Gaultier, Area dance club, New York

September 1984

facsimile of Polaroid SX 70 photograph

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Jean Paul Gaultier is wearing designs from the *Boy Toy* collection, men's prêt-à-porter, spring–summer 1984.

Andy Warhol

United States 1928–87

Jean Paul Gaultier, Area dance club, New York

September 1984

gelatin silver photograph

Collection of Jean Paul Gaultier, Paris

In this photograph by Andy Warhol, Gaultier wears designs from the *Boy Toy* collection, men's prêt-à-porter, spring–summer 1984.

'I think the way people dress today is a form of artistic expression. Saint Laurent, for example, has made great art. Art lies in the way the whole outfit is put together. Take Jean Paul Gaultier. What he does is really art.'

Andy Warhol, 1984

Peter Lindbergh

Poland born 1944

Amanda Cazalet

Vogue (Paris) October 1990

type C photograph

Collection of Peter Lindbergh

Tribute to Cocteau

Hommage à Cocteau

Morphing collection

haute couture, autumn–winter 2003–04

Collection of Maison Jean Paul Gaultier, Paris

This hooded gauze bodystocking is embroidered with a heart and stream of blood motif.

‘For a long time people thought my clothes were unwearable. It took years to make them understand that I also knew how to make real garments – things that people could actually wear. The enfant terrible part of me has to do with the way I work, the way I have fun with what I’ve designed in my runway shows, which confuses people. It’s not my aim to be provocative. I just try to reflect what I see and feel around me.’

Jean Paul Gaultier, 2011

Flayed print bodystocking

2009

Collection of Maison Jean Paul Gaultier, Paris

This lycra jersey bodystocking with corset-style lacing was designed for Mylène Farmer and worn as a stage costume on her *No. 5* tour. Gaultier remarks of the design: 'I thought showing how beautiful the inside of the body is, what is normally invisible, was a wonderful idea. Our body, the way we present ourselves – it's a form of communication. Our clothing, hair and body decoration reflect our true identity.'

For Kids

This is a costume that shows the body inside out! Jean Paul Gaultier is not only interested in the outside of the body, but also in the inside. This bodystocking shows veins with blood flowing through them, and a beating heart.

Can you find another costume that shows different internal parts of a body?

Steven Klein

United States born 1965

Madonna

2006

inkjet print on vellum

Collection of Steven Klein Studio, New York

Madonna's equestrian dominatrix look comprises a satin jacket, lace blouse, riding crop with jet embroidery and top hat with horsehair. The traditional rider's top hat is reminiscent of Romy Schneider in the film *Ludwig* (1972). This look uses and subverts the usual associations with riding attire with an underlying subtext of sadomasochism.

Steven Meisel

United States born 1954

Linda Evangelista – Le Diable au corps

Vogue (Paris) June 1989

inkjet print

Collection of Steven Meisel Studio / Art + Commerce NYC
JPG.0502

Steven Klein

United States born 1965

The Honourable Daphne Guinness

2008

inkjet print on vellum

Steven Klein Studio, New York

Daphne Guinness, heir to the Guinness beer fortune, is a haute couture customer and style icon. Her *Amour en cage* ensemble, from the *Cages* collection, haute couture, autumn–winter 2008–09, comprises a sequined dress, satin and tulle cage-look jacket edged in glossy fox fur with patent leather appliqués.

Stéphane Sednaoui

France born 1963

Ant Woman (Claudia Huidobro)

The Face, 1989

type C photograph

Collection of Stéphane Sednaoui

Zipped lurex dress and net bodystocking from the *Women Among Women* collection, women's prêt-à-porter, autumn–winter 1989–90.

Bustier, top and pants

The Modern Man collection

men's prêt-à-porter, autumn–winter 1996–97

Collection of Maison Jean Paul Gaultier, Paris

This cock feather and lace corset-style bustier features a tulle train and is worn with a white shirt and wool tuxedo pants.

'Men, as well as women, can want couture designs; they can also desire luxurious clothes made by hand. Being approached to head Dior's haute couture revived my childhood dream and inspired *The Modern Man* collection, my men's haute couture collection presented as prêt-à-porter. If I show men as toy boys, then, logically, they should have the same advantages as women and the same access to the ultimate in luxury.'

Jean Paul Gaultier, 2011

Corset dress

Nothing by a Good-for-Nothing collection
women's prêt-à-porter, spring–summer 1987

National Gallery of Victoria
Purchased NGV Foundation, 2006

Gaultier blended 1980s active-wear materials, such as elastane, or Lycra, with silk and nylon to transform 1950s-style undergarments into contemporary outerwear.

Platform

Plateforme

Parisiennes collection

women's prêt-à-porter, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

This Chantilly lace jumpsuit is worn with a lace and marabou-feathered articulated coat.

Jacquard riding coat and leatherette riding pants

The Modern Man collection

men's prêt-à-porter, autumn–winter 1996–97

Collection of Maison Jean Paul Gaultier, Paris

Incognito

The Hussars collection

haute couture, autumn–winter 2002–03

Collection of Maison Jean Paul Gaultier, Paris

Trompe l'oeil is a French expression that means 'trick of the eye'. This ensemble, which took 175 hours to create, features a head-to-toe *trompe l'oeil* silk jacquard sheath and balaclava. The long quilted silk velvet coat has a crepe de Chine lining.

Synthetic hair-fringed blazer and net leggings

Chic Rabbis collection

women's prêt-à-porter, autumn–winter 1993–94

Satin bra with concentric topstitching

Voyage, Voyage collection

women's prêt-à-porter, autumn–winter 2010–11

Collection of Maison Jean Paul Gaultier, Paris

Vest, top, pants and chaps

Rap'Sody in Blue collection

men's prêt-à-porter, spring–summer 1990

Collection of Maison Jean Paul Gaultier, Paris

This outfit featuring a cage-look satin vest, lycra top, lingerie-style bike pants with satin codpiece and lurex chaps, was worn by Fred Chichin, of the band Les Rita Mitsouko, on the cover of their album *Re* (1990).

Metal corset

Forbidden Gaultier collection

women's prêt-à-porter, autumn–winter 1987–88

Collection of Maison Jean Paul Gaultier, Paris

This corset was worn by Josiane Balasko in the film *Absolutely Fabulous* (2001), directed by Gabriel Aghion.

Zipped lurex dress and net body stocking

Women Among Women collection

women's prêt-à-porter, autumn–winter 1989–90

Collection of Maison Jean Paul Gaultier, Paris

This dress was worn by singer Catherine Ringer, of the French rock pop group Les Rita Mitsouko, on the cover of their album *Re* (1990).

Lace bodysuit

Paris and Its Muses collection

haute couture, autumn–winter 2000–01

Collection of Maison Jean Paul Gaultier, Paris

High-waisted skirt with 'bare breast' suspenders

Europe of the Future collection

women's prêt-à-porter, autumn–winter 1992–93

Collection of Maison Jean Paul Gaultier, Paris

This costume was worn by Madonna in Jean Paul Gaultier's benefit runway show for amFAR (The Foundation for AIDS Research) in Los Angeles on 24 September 1992.

Labyrinthe

Calligraphy collection

haute couture spring–summer 2009

Collection of Maison Jean Paul Gaultier, Paris

This corset and gown took 120 hours to make. The diamond-faceted brass corset has a honeycomb net bustle and train, and the silk tulle gown is hemmed with Chantilly lace.

Metropolis

'The costumes Jean Paul Gaultier designs are wonderfully beautiful and absolutely conceptual at the same time. Almost no-one else is able to combine both in the same garment.'

Pedro Almodóvar, 2011

As a child of the television era, Gaultier absorbed culture through the lens of the small screen. Fashion interested him only in so far as he could turn it into spectacle. He saw runway shows as happenings with their own original soundtracks, decors and unusual casting choices.

Gaultier's futuristic fashion vision is also reflected in his memorable collaborations with stars of the pop and rock world and with French choreographer Régine Chopinot. Between 1983 and 1993 Gaultier designed costumes for sixteen of Chopinot's ballets, the structures and materials of his designs suggesting and even imposing certain rhythms and gestures on dancers.

The costumes Gaultier has designed for films – for Marc Caro and Jean-Pierre Jeunet (*The City of Lost Children*, 1995), Peter Greenaway (*The Cook, the Thief, His Wife and Her Lover*, 1989), Luc Besson (*The Fifth Element*, 1997) and, especially, for Pedro Almodóvar (*Kika*, 1993, *Bad Education*, 2004, *The Skin I Live In*, 2011) – sustain the dramatic intensity of the films while remaining true to his own creative vocabulary.

Jean-Baptiste Mondino

France born 1949

Cover for the single 'Aow Tou Dou Zat' (How To Do That)

1989

Private Collection, Montreal

In 1989, working with English producer Tony Mansfield, Gaultier recorded the house music single 'Aow Tou Dou Zat' (How To Do That), a sound collage that took excerpts from a 1987 BBC interview with the designer as its starting point. Jean-Baptiste Mondino created the record's cover, as well as directed its music video. The single sold 42,000 copies, reaching number 52 on the European Dance Charts.

Jean-Baptiste Mondino

France born 1949

Three covers for the single 'Aow Tou Dou Zat' (How To Do That)

1989

Private Collection, Montreal

Régine Chopinot stage costume

1985

Collection of Maison Jean Paul Gaultier, Paris

The pillow-padded fishnet and knit jumpsuit was worn in the performance *Le Défilé* (fashion show).

Régine Chopinot stage costume

1985

Collection of Maison Jean Paul Gaultier, Paris

This Irish knit dress and crinoline was worn in the performance *Le Défilé* (fashion show) choreographed by Régine Chopinot, which deliberately merged the lines between a dance work and a fashion show.

Régine Chopinot stage costume

1993

Collection of Maison Jean Paul Gaultier, Paris

Régine Chopinot stage costume

1985

Collection of Maison Jean Paul Gaultier, Paris

This blue ruffled jumpsuit was worn in the performance *Le Défilé* (fashion show).

Stéphane Sednaoui

France born 1963

Tanel Bedrossiantz

1989

type C photograph

Collection of Stéphane Sednaoui

Stéphane Sednaoui

France born 1963

**The twenty-four dancers, actors
and models in *Le Défilé***

choreographed by Régine Chopinot, Pavillon
Baltard, Nogent-sur-Marne

1985

inkjet prints

Collection of Stéphanie Sednaoui

Jean Paul Gaultier

France born 1952

Sketches of costumes for *The Cook, the Thief, His Wife and Her Lover*

Directed by Peter Greenaway, 1989
1989

pastel and ink on paper

Collection of Maison Jean Paul Gaultier, Paris

Jean Paul Gaultier

France born 1952

**Sketches of costumes for the
character Ruby Rhod in The Fifth
Element, 1997**

Directed by Luc Besson

1992

ink and wash on paper

Musée Gaumont Collection

Pop star Prince was originally cast for the role of Ruby Rhod in the film *The Fifth Element* (1997), ultimately played by Chris Tucker.

'I explained to Prince: "Eet eez fake 'air, you know, and eet eez beaucoup, beaucoup 'airy ... and on ze back, zere eez ze faux cul, you know, a very big faux cul", and I slapped my buttocks to show him how the back of the costume would be designed. Later, Luc told me that Prince had been very surprised by my presentation. He had thought he heard "Fuck you, fuck you!" when I was saying in my terrible English accent "faux cul, faux cul" [fake ass]!'

Jean Paul Gaultier, 2011

Inez van Lamsweerde

the Netherlands born 1963

Vinoodh Matadin

the Netherlands born 1961

Michelle Hicks

The Face, August 1995

type C photograph

Gagosian Gallery

Vest and body stocking

Riders and Horsewomen of Modern Times
(or *Mad Max*) collection

women's prêt-à-porter, autumn–winter 1995–96

Collection of Maison Jean Paul Gaultier, Paris

This vest is worn with an Op art–print, hooded lycra body stocking.

Corset and skirt

Riders and Horsewomen of Modern Times
(or *Mad Max*) collection

women's prêt-à-porter, autumn–winter 1995–96

National Gallery of Victoria
Purchased, 1998

1998.295.a-b

Vert-de-gris bejewelled plastic body armour

Riders and Horsewomen of Modern Times
(or *Mad Max*) collection

women's prêt-à-porter, autumn–winter 1995–96

Collection of Maison Jean Paul Gaultier, Paris

This is one of Gaultier's most streamlined corset designs. Made from wetsuit material, the skirt assumes a menacing appearance with its blade-like draping.

Costume for the film *The Skin I Live In* 2011

Collection of Pedro Almodóvar

This tiger-print lycra suit with assorted cape and boots was designed by Gaultier for the film *The Skin I Live In* (2011), directed by Pedro Almodóvar.

Glove-sleeved gown

2004

Collection of Maison Jean Paul Gaultier, Paris

The *trompe l'oeil* nude sequin-embroidered gown was worn by Gael García Bernal in the film *Bad Education* (2004), directed by Pedro Almodóvar.

Costume for the film *Kika*

1993

Collection of Pedro Almodóvar

This costume with khaki canvas bra and 'spotlight' cups, zipped bomber jacket with back pockets and multicoloured electrical wire appliqués was worn by Victoria Abril in the Pedro Almodóvar film *Kika* (1993). Almodóvar comments: 'Everything in the costumes was related to tragedy or blood. They were wonderfully beautiful and absolutely "conceptual". Almost no one else is able to combine both in the same garment.'

Étoiles et toiles

Movie Stars (or Cinema) collection

haute couture, autumn–winter 2009–10

Collection of Maison Jean Paul Gaultier, Paris

This ensemble comprises a satin-edged, acetate film–covered corset with articulated shoulders and hips, teamed with a film-stock print crepe georgette sheath skirt. It took 125 hours to create.

Steven Klein

United States born 1965

Madonna

2006

inkjet print on vellum

Collection of Steven Klein Studio, New York

Madonna's equestrian dominatrix look comprises a satin jacket, lace blouse, riding crop with jet embroidery and top hat with horsehair. The traditional rider's top hat is reminiscent of Romy Schneider in the film *Ludwig* (1972). This look uses and subverts the usual associations with riding attire with an underlying subtext of sadomasochism.

Urban Jungle

'I respect individualities and I like particularities. I mix and match, collect, twist and crossbreed codes. Past, present, here, elsewhere, masculine, feminine, remarkable, humdrum – it all coexists.'

Jean Paul Gaultier, 2011

Gaultier is fascinated by differences and sees stylistic hunting grounds in those realms largely untouched by the hallowed halls of fashion. Through his designs, the couturier orchestrates an intercultural dialogue. The *Barbès* collection (autumn–winter 1984–85) celebrates the Parisian neighbourhood he describes as 'A melting pot of peoples, and this intermixing, this splendid vibrancy symbolises the new Paris'.

The designer erases boundaries within the many tribes of the urban jungle: the Bedouins of Barbès, geishas at the Louvre, African marabouts, chic rabbis, Chinese women dressed as flamenco dancers, Russian icons and Bollywood maharajahs. He has invented a new aesthetic that reflects the mix of cultures and peoples in the major urban centres of today. He has also explored the animal kingdom, creating hybrid bodies: in his work women morph into parrots, adorn themselves with trompe l'oeil beaded leopard pelts, or slip into a studded python-skin outfit, sharkskin jumpsuit or feather dress.

In a context of globalised markets where the majority imposes generic fashion and minorities cut themselves off in ghettos, Gaultier reassembles the parts of the whole to make way for a multiethnic personality.

Ellen von Unwerth

Germany born 1954

Survivors (Laetitia Casta, Vladimir McCary and Jenny Shimizu)

1998

gelatin silver photograph

Collection of Ellen von Unwerth, Paris

This photograph features works from the *Tattoos* collection, women's prêt-à-porter, spring–summer 1994.

Steven Klein

United states born 1961

Girl with Hat (Kate Moss)

Harper's Bazaar, November 1993

gelatin silver photograph

Steven Klein Studio, New York

Kate Moss wears a hat from Gaultier's *Chic Rabbis* collection, women's prêt-à-porter, autumn–winter 1993–94.

Anton Corbijn

the Netherlands born 1955

Kurt Cobain

1993

photograph

Collection of Anton Corbijn

Kurt Cobain wears a rubber trench coat from the *Vikings* collection, men's prêt-à-porter, autumn–winter 1993–94.

Steven Meisel

United States born 1954

Jean Paul Gaultier: Devoutly Irreverent

Vogue (US) September 1993

inkjet print

Steven Meisel Studio / Art + Commerce NYC

The models – (from left to right) Nadja Auermann, unknown, Nadège du Bospertus, Amber Valletta, Kristen McMenamy, Linda Evangelista, Franck Chevalier, Shalom Harlow, Naomi Campbell, unknown and Christy Turlington – wear garments from Gaultier's *Chic Rabbis* and *Vikings* collections, women's and men's prêt-à-porter, autumn–winter 1993–94.

Coat and pants

The Great Journey collection

women's prêt-à-porter, autumn–winter 1994–95

Fox-trimmed embroidered headdress

Voyage, Voyage collection

women's prêt-à-porter, autumn–winter 2010–11

Collection of Maison Jean Paul Gaultier, Paris

Björk wore this Mongolian shearling coat and bull-print satin pants in the runway show for *The Great Journey* collection.

For Kids

Around the world, people dress in many different ways. Some people have dressed in the same way for hundreds of years. Mongolia is a cold country where people need to wear big woollen coats and hoods to keep warm. Jean Paul Gaultier borrows ideas from different places, mixes them together and adds his own ideas.

Can you find a costume with an African shield?

Tuareg headdress

Tuareg Marquis collection

haute couture, spring–summer 1998

Berber jacket and sarouel pants

Voyage, Voyage collection

women's prêt-à-porter, autumn–winter 2010–11

Tuareg beaded turban-style headdress

Tuareg Marquis collection

haute couture, spring–summer 1998

Berber embroidered fleece hooded jacket and sarouel pants

Voyage, Voyage collection

women's prêt-à-porter, autumn–winter 2010–11

Synthetic hair-trimmed lamé tunic and corduroy tank top

Chic Rabbis collection

women's prêt-à-porter, autumn–winter 1993–94

Collection of Maison Jean Paul Gaultier, Paris

Coat and pants

The Great Journey collection

women's prêt-à-porter, autumn–winter 1994–95

Collection of Maison Jean Paul Gaultier, Paris

The synthetic fur and bull-print satin robe-style coat is worn with fur and animal-print jacquard pants.

Bodysuit, backpack and boots

Voyage, Voyage collection

women's prêt-à-porter, autumn–winter 2010–11

Trapper hat

Tribute to Ukraine and Russia collection

haute couture, autumn–winter 2005–06

Collection of Maison Jean Paul Gaultier, Paris

This knit bodysuit, embroidered with press-studs, is shown with an embroidered Mongolian lamb and fox backpack, thigh boots with Imperial Chinese embroidery and an embroidered trapper hat.

Bustier and petticoat

Tribute to Frida Kahlo collection

women's prêt-à-porter, spring–summer 1998

Collection of Maison Jean Paul Gaultier, Paris

This leather bondage-strap bustier and chiffon and taffeta petticoat is worn with a silk-fringed shawl.

African Queen

Tribute to Africa collection

haute couture, spring–summer 2005

Collection of Maison Jean Paul Gaultier, Paris

This mask-look raffia and tulle bustier, with double-layered crinkled chiffon and silk tulle skirt, took 163 hours to create.

The Bride

La Mariée

Tribute to Africa collection

haute couture, spring–summer 2005

Collection of Maison Jean Paul Gaultier, Paris

This fan-pleated chiffon shield gown and marabou-lined tulle veil took 140 hours to create.

Top and skirt

First collection

women's prêt-à-porter, spring–summer 1977

Collection of Maison Jean Paul Gaultier, Paris

The top is made from straw placemats from the Philippines, and the stretch jersey skirt features straw placemat appliqué.

Turandot ensemble

China and Spain collection

haute couture, autumn–winter 2001–02

Collection of Maison Jean Paul Gaultier, Paris

This fringed evening gown featuring Chinese dragon-motif and embroidered with jet bugle beads, is worn with crepe georgette pants. For the collection runway show Odile Gilbert made the parasol from human hair.

Dress, underskirt and hat

Russia collection

haute couture, autumn–winter 1997–98

Collection of Maison Jean Paul Gaultier, Paris

This long wool knit dress, tulle underskirt and Mongolian lamb hat took thirty-five hours to create.

Gaina

Tribute to Ukraine and Russia collection
haute couture, autumn–winter 2005–06

Collection of Maison Jean Paul Gaultier, Paris

This cut velvet gown, with cross-stitch embroidery, glass, crystal and jet-beaded ribbon took 242 hours to make. The hairstyle was created by Odile Gilbert.

Wool coat and plastic jacket

Chic Rabbits collection

women's prêt-à-porter, autumn–winter 1993–94

Collection of Maison Jean Paul Gaultier, Paris

Ciré coat, jacquard pants and mink *shtreimel* (hat)

Chic Rabbis collection

women's prêt-à-porter, autumn–winter 1993–94

Collection of Maison Jean Paul Gaultier, Paris

'The catalyst for the *Chic Rabbis* collection was a trip to New York in the early 1990s. I saw a group of rabbis leaving the New York Public Library on Fifth Avenue. I found them very beautiful, very elegant, with their hats and their huge coats flapping in the wind. It was a fantastic scene. I was afraid that the collection would be poorly received. I knew reactions might be mixed. What I wanted to convey with this collection was the feeling these traditional costumes gave me, to pay tribute to their beauty.'

Jean Paul Gaultier, 2011

Illumination

Enluminure

Calligraphy collection

haute couture, spring–summer 2009

Collection of Maison Jean Paul Gaultier, Paris

French-American singer Arielle Dombasle wore this ensemble in her 'Porque te vas' music video (2011). The tuxedo-style satin jacket and silk jersey toreador pants, embroidered with silver-thread beads, glass bugle beads and jet, took fifty-six hours to create.

Circé ensemble

Buttons collection

haute couture, autumn–winter 2003

Collection of Maison Jean Paul Gaultier, Paris

This hat-gown, made of lace mounted on straw and horsehair, is worn with lace bloomers and took 110 hours to create.

'Backless' jumpsuit

Macho Elegance collection

men's prêt-à-porter, spring–summer 1998

Collection of Maison Jean Paul Gaultier, Paris

Sorceress

Ensorceleuse

Swashbuckler collection

haute couture, autumn–winter 2004–05

Collection of Maison Jean Paul Gaultier, Paris

This python-skin bodysuit and skirt, with primitive-look nail and copper embroidery, took 132 hours to create.

Evening gown

Russia collection

haute couture, autumn–winter 1997–98

Collection of Maison Jean Paul Gaultier, Paris

This taffeta gown, with leopard skin–style bead embroidery and rhinestone claws, took 1600 hours to create.

For Kids

Leopards are an endangered species. There are only a few leopards left in the world and we need to protect them. Jean Paul Gaultier has copied a leopard's spotted coat by hand-sewing thousands of tiny glass beads onto this evening gown.

Look closely and find the leopard claws.
What are they made from?

Sequined jacket, silk top and wool trousers

Princes collection

haute couture autumn–winter 2007–08

Collection of Maison Jean Paul Gaultier, Paris

PVC toreador jacket with gold thread embroidery

The Couple – Adam and Eve, Today's Rastas
collection

men's and women's prêt-à-porter, spring–summer
1991

Collection of Maison Jean Paul Gaultier, Paris

Object of virtue

Objet de vertu

Samurai collection

haute couture, spring–summer 2004

Collection of Maison Jean Paul Gaultier, Paris

This ensemble is comprised of a cutwork pony skin and chiffon cardigan coat, an organza and tulle T-shirt and a cutwork sharkskin skirt.

Ran

Samurai collection

haute couture, spring–summer 2004

Collection of Maison Jean Paul Gaultier, Paris

This gauze jumpsuit, with metal and marcasite embroidery and sharkskin appliqués, took eighty-eight hours to create.

The Night of the Iguana

La Nuit de l'iguane

Movie stars collection

haute couture, autumn–winter 2009–10

Collection of Maison Jean Paul Gaultier, Paris

This crocodile-scale crocheted dress with embroidered python skin tights took forty hours to create.

Ravager

Ravageuse

Paris collection

haute couture, autumn–winter 1999–2000

Collection of Maison Jean Paul Gaultier, Paris

Carinthia

Carinthie

The Hussars collection

haute couture, autumn–winter 2002–03

Top hat

The Surrealists collection

haute couture, autumn–winter 2006–07

Collection of Maison Jean Paul Gaultier, Paris

This ensemble, comprising a crocodile and silk crepe tail jacket, wool crepe pants and turtleneck sweater, took thirty-two hours to create.

Long tortoiseshell-print silk satin cape

Swashbuckler collection

haute couture, autumn-winter 2004–05

Collection of Maison Jean Paul Gaultier, Paris

This matching cowl-collared chiffon tunic with thigh-high feathered boots took 163 hours to create.

Parrot-feather bolero and crepe jumpsuit

Salon Atmosphere collection

haute couture, spring–summer 1997

Collection of Maison Jean Paul Gaultier, Paris

This ensemble was worn by Dana International at the Eurovision Song Contest in 1998. The headpiece – along with all other headpieces in this exhibition – is by French hairstylist Odile Gilbert. Gilbert styles hair for major international fashion houses and their fashion shows, and in 2005 created actress Kirsten Dunst's hairstyles for the film *Marie Antoinette*. Gilbert's work has been collected by the Metropolitan Museum of Art, New York.

Elementary particles

Les Particules élémentaires

Parisennes collection

haute couture, autumn–winter 2010–11

Collection of Maison Jean Paul Gaultier, Paris

This feather dress, with incorporated metal plaques embroidered on tulle, took 167 hours to create.

Cage-look dress

Movie Stars (or Cinema) collection

haute couture, autumn-winter 2009–10

Collection of Maison Jean Paul Gaultier, Paris

This crocheted dress with net, pheasant feathers, raised satin-stitch, jet and bead embroidery took 110 hours to create.

The Bride

La Mariée

The Hussars collection

haute couture, autumn–winter 2002–03

Collection of Maison Jean Paul Gaultier, Paris

The Indian-style feather headdress and train is covered in ivory silk tulle. The dress has a jewelled bodice and an ivory silk faille skirt decorated with fastenings from a hussar coat. The ensemble is worn with draped ivory tulle gloves.

Karl Lagerfeld

Germany born 1933

Untitled (Mariacarla Boscono)

Interview, July 2001

inkjet print

Collection of Jean Paul Gaultier, Paris

The *West Lake* sheath, from the *China and Spain* collection, haute couture, autumn–winter 2001–02, is made from glossy satin tulle embroidered with a Chinese landscape motif, and worn with velvet pants.

Muses

'Non-conformist designer seeks unusual models – the conventionally beautiful need not apply.'

Advertisement placed by Jean Paul Gaultier in the French daily newspaper *Libération*, 1986

Since his early days as a designer, Gaultier has been inspired by unusual models and has not followed industry trends in typical model looks. He has held open casting calls for his catwalk models, being drawn to those who are not conventionally beautiful. Many of his early muses have remained important influences, including Farida Khelfa, who became the first top model with a North African background after starting her career with Gaultier in 1979.

Gaultier was the first designer to work with androgynous models Teri Toyne and Andrej Pejić, with the latter appearing as both male and female on the catwalk. Andrej has since undergone sexual reassignment surgery and is now legally named Andreja. Gaultier has cast Beth Ditto, lead singer of the American band Gossip, on his catwalk and has been particularly drawn to Australian models, actresses and performers, including Alexandra Agoston, Cate Blanchett, Nicole Kidman, Kylie Minogue, Catherine McNeil and Gemma Ward.

Gaultier's universal values go beyond the fashion world's established etiquette. The strong social message found in his designs, catwalk shows and advertising campaigns champions fashion as a form of expression and inclusivity, and as a celebration of diversity.

Perou

England born 1970

Dita von Teese

Flaunt Magazine, 2005

type C photograph

Collection of Perou

Alix Malka

United States working 2000s–

Andreja Pejić

7 *Hollywood Magazine* October 2013

type C photograph

Private Collection

Andreja Pejić wears *Dévoreuse* from the *Confessions of a Child of the Century* haute couture, autumn–winter 2012–13 collection. The cage-style peplumed corset features gold-coloured leather stays exaggerated at the hip and bustline.

Nicolas Ruel

Canada born 1973

Tanel Bedrossiantz, 325, rue Saint-Martin, Paris

2013

inkjet print, stainless steel

Tanel Bedrossiantz's gown is from *The Modern Man* collection, men's prêt-à-porter, autumn–winter 1996–97.

Dress

Rock'n'Romantic collection

women's prêt-à-porter, spring–summer 2011

Collection of Maison Jean Paul Gaultier, Paris

American singer Beth Ditto modelled this dress for the finale of Gaultier's *Rock'n'Romantic* collection. Gaultier remarks: 'Anything can be beautiful ... I wanted to show that, counter to the stereotype, more full-bodied women are also beautiful and sexy, and can wear Jean Paul Gaultier'.

The eagle has two heads

L'Aigle à deux têtes

The Hussars collection

haute couture, autumn–winter 2002–03

Collection of Maison Jean Paul Gaultier, Paris

This half-tied Hussar black velvet gown with matching micro fur-trimmed jacket worn on one shoulder was worn by Dita Von Teese to the 2011 MOCA Gala, Los Angeles.

Wedding dress for Farida Khelfa

2012

Collection of Farida Khelfa

Farida Khelfa began modelling for Gaultier in 1980 and became the first top model with a North African background. From 2000 to 2004 she was director of Gaultier's couture studio. Khelfa has been a model and muse for many designers and artists.

Frock coat with tulle flounces

Tuareg Marquis collection

haute couture, spring–summer 1998

Collection of Maison Jean Paul Gaultier, Paris

This taffeta tuxedo frock coat with tulle flounces was worn by model Tanel Bedrossiantz in Gaultier's *Tuareg Marquis* collection parade. Of Armenian descent, Bedrossiantz began his career in fashion as the assistant to fashion editor Babeth Djian, before being discovered by Gaultier, with whom he continues to work.

Jean Paul Goude

France born 1950

Farida Khelfa, Paris

1985

type C photograph

Collection of Jean Paul Goude

Richard Bailey

Australia 1958–2010

Cate Blanchett

Vogue (Australia) January 2006

type C photograph

Courtesy of the Estate of Richard Bailey

Cate Blanchett wears the black velvet *Crimée* gown, with fishnet sleeves over ivory pleated tulle and floral cuffs, from the *Tribute to Ukraine and Russia* collection, haute couture, autumn–winter 2005–06.

Peter Lindbergh

Poland born 1944

Nicole Kidman

Vogue (Italia) February 2010

type C photograph

Collection of Peter Lindbergh

Nicole Kidman wears a crocodile mousseline chiffon dress by Gaultier for his Hermès prêt-à-porter, spring–summer 2010 collection. Gaultier designed collections for Hermès from 2004 to 2010.

Irving Penn

United States 1917–2009

Nicole Kidman

Vogue, May 2004

gelatin silver photograph

Collection of the Estate of Irving Penn

Nicole Kidman wears the *Souffle* ensemble from the *Samurai* collection, haute couture, spring–summer 2004. The large lingerie blouse in white silk and long mermaid skirt are worn with ivory, bone and white coral necklaces.

Souffle

Samurai collection

haute couture, spring–summer 2004

Collection of Maison Jean Paul Gaultier, Paris

This large lingerie blouse in white silk, long mermaid embroidered skirt and ivory, bone and white coral necklaces were worn by Nicole Kidman for a portrait by Irving Penn in 2004.

Evening Spider

Araignée du soir

Buttons collection

haute couture, spring-summer 2003

Collection of Maison Jean Paul Gaultier, Paris

Nicole Kidman wore this gown to the Oscars in 2003, where she won the Best Actress Award for her performance in *The Hours* (2002). Gaultier's *Buttons* collection was inspired by Atlantis and ancient Greek mythology, and included draped goddess dresses in knotted black chiffon with mother-of-pearl buttons used as decoration.

Médée

The Surrealists collection

haute couture, autumn–winter 2006–07

Collection of Maison Jean Paul Gaultier, Paris

This gown was worn by Kylie Minogue to open her *X Tour* (2008–09). Gaultier created eight haute couture looks for Kylie for this concert, including this amethyst muslin and organza anatomical dress with rib-cage effect. The gown's spider-like torso grips the chest like pseudo armour, in a Surrealist-inspired pun.

For Kids

The famous Australian singer Kylie Minogue wore this dress in one of her music videos. Jean Paul Gaultier's clothes are worn by many famous people in plays, films and television programs. His bold designs catch our attention.

Why would this costume catch people's attention?

Barbarella

Movie Stars (or Cinema) collection
haute couture, autumn–winter 2009–10

Collection of Maison Jean Paul Gaultier, Paris

This lamé corset-style bodysuit, with cabochon-mounted shoulders and hips and diamond-faceted bra cups, was worn by Kylie Minogue in her *X Tour* in 2008. This design was also worn by the French–American singer, actress, director and model Arielle Dombasle in her *Live Glam Video Show* concert in 2010.

US Flag coat

2009

Collection of Kylie Minogue, London

This coat in ostrich feather and leather on tulle was worn by Kylie Minogue when performing 'For You, For Me' on her *X Tour* in 2009.

Métamorphose

Morphing collection

haute couture, autumn–winter 2003–04

Collection of Maison Jean Paul Gaultier, Paris

This light blue silk jersey draped gown with encrusted flowers was worn by Cate Blanchett to the 62nd Annual Golden Globe Awards in 2005.

Edwina gown

Romantic India collection

haute couture, spring–summer 2000

Collection of Maison Jean Paul Gaultier, Paris

The black jersey open-back gown with matt gold-leaf jewel was worn by Cate Blanchett to the 72nd Annual Academy Awards in 2000.

Devouress

Dévoreuse

Confession of a Child of the Century collection
haute couture, autumn–winter 2012–13

Collection of Maison Jean Paul Gaultier, Paris

This cage-style corset with exaggerated bustline and peplumed hip features gold-covered leather stays and lacing. The collection title, *Confession of a Child of the Century*, refers to a 2012 French film based on Alfred de Musset's nineteenth-century novel starring Pete Doherty and Charlotte Gainsbourg.

Dress

Tribute to Amy Winehouse collection
haute couture, spring–summer 2012

Collection of Maison Jean Paul Gaultier, Paris

The exaggerated hipline of this *Dress* worn by Andreja Pejić in the *Tribute to Amy Winehouse* parade combines flower-motif silk embroidery and multi-coloured lacings and metal.

A clear path ***À claire-voie***

Calligraphy collection

haute couture, spring–summer 2009

Collection of Maison Jean Paul Gaultier, Paris

This beige suede trench coat with fishnet back panel was worn on the runway by Australian model and muse Alexandra Agoston. Born in Sydney, Agoston was discovered on a family trip to Paris when she was fifteen years old. She began modelling at New York Fashion Week and one year later went to Paris for her first haute couture season.

For Kids

Australian Alexandra Agoston is one of Jean Paul Gaultier's models and has worked with him for a number of collections. Gaultier often shares ideas with models, hat makers, photographers and other designers when creating his clothes. This is called collaborating.

Have you ever collaborated with anyone to create something?

Dress

Countryside Babes collection
women's prêt-à-porter, spring–summer 2006

Collection of Maison Jean Paul Gaultier, Paris

This dress was worn on the runway parade for the *Countryside Babes* collection by Australian model and muse Gemma Ward.

Are you still busy

Tribute to Amy Winehouse collection
haute couture, spring–summer 2012

Collection of Maison Jean Paul Gaultier, Paris

This short corset dress in tulle-covered ivory satin with exaggerated hips was worn by Andreja Pejić in the *Modern Weekly China*, Lifestyle special 'Jean Paul Gaultier, Pleasure and Pain' edition in 2012.

It was also most recently worn by Catherine McNeil on the cover of *Vogue* (Australia) in October 2014.

Herb Ritts

United States born 1952

Jean Paul Gaultier, Tokyo

1990

gelatin silver photograph

Collection of Maison Jean Paul Gaultier, Paris

Invitation cases

Case 01

Look Alike Collection

March 1987

Collection of Maison Jean Paul Gaultier, Paris

LCF.009

First collection

women's prêt-à-porter, spring–summer 1977

Collection of Maison Jean Paul Gaultier, Paris

LCF.001

***Gaultier Classics Revisited* collection**

women's prêt-à-porter, spring–summer 1993

Collection of Maison Jean Paul Gaultier, Paris

LCF.024

***Riders and Horsewomen of Modern Times (or Mad Max)* collection**

women's prêt-à-porter, autumn–winter 1995–96

Collection of Maison Jean Paul Gaultier, Paris

LCF.033

Constructivist (or Russian) collection
women's prêt-à-porter, autumn–winter 1986–87

Collection of Maison Jean Paul Gaultier, Paris

LCF.008

Women Among Women collection
women's prêt-à-porter, autumn–winter 1989–90

Collection of Maison Jean Paul Gaultier, Paris

LCF.014

Rap'Prayers collection
women's prêt-à-porter, spring–summer 1990

Collection of Maison Jean Paul Gaultier, Paris

LCF.015

Dada collection
women's prêt-à-porter, spring–summer 1983

Collection of Maison Jean Paul Gaultier, Paris

LCF.004

***Chic Rabbis* collection**

women's prêt-à-porter, autumn–winter 1993–94

Collection of Maison Jean Paul Gaultier, Paris

LCF.027

***Fin de siècle* collection**

women's prêt-à-porter, spring–summer 1995

Collection of Maison Jean Paul Gaultier, Paris

LCF.030

***Boarding Schools* collection**

women's prêt-à-porter, autumn–winter 1988–89

Collection of Maison Jean Paul Gaultier, Paris

LCF.012

Case 02

***Gaultier Classics Revisited* collection**

women's prêt-à-porter, spring–summer 1993

Collection of Maison Jean Paul Gaultier, Paris

LCF.025

***The Great Journey* collection**

women's prêt-à-porter, autumn–winter 1994–95

Collection of Maison Jean Paul Gaultier, Paris

LCF.028

***Memories of Buried Pasts, As Time Goes By* collection**

women's prêt-à-porter, autumn–winter 1990–91

Collection of Maison Jean Paul Gaultier, Paris

LCF.016

***Tribute to Frida Kahlo* collection**

women's prêt-à-porter, spring–summer 1998

Collection of Maison Jean Paul Gaultier, Paris

LCF.038

***The Couple—Adam and Eve, Today's
Rastas collection***

men's and women's prêt-à-porter, spring–summer
1991

House of Pleasures collection

men's prêt-à-porter, spring–summer 1997

Collection of Maison Jean Paul Gaultier, Paris

LCF.036

Intake of Air—Thank You, Calder collection

women's prêt-à-porter, spring–summer 2003

Collection of Maison Jean Paul Gaultier, Paris

LCF.042

Case 03

***Casanova at the Gym* collection** men's prêt-à-porter, spring–summer 1992

Collection of Maison Jean Paul Gaultier, Paris

LCF.021

Invitation to Jean Paul Gaultier runway parade c.1990

Collection of Maison Jean Paul Gaultier, Paris

***Sorceresses* collection** women's prêt-à-porter, autumn–winter 1981–82

Collection of Maison Jean Paul Gaultier, Paris

LCF.003

***Europe of the Future* collection** women's prêt-à-porter, autumn–winter 1992–93

Collection of Maison Jean Paul Gaultier, Paris

LCF.022

***The Couple—Adam and Eve, Today's
Rastas collection***

men's and women's prêt-à-porter, spring—summer
1991

Collection of Maison Jean Paul Gaultier, Paris

LCF.018

High-Tech collection

women's prêt-à-porter, autumn—winter 1980—81

Collection of Maison Jean Paul Gaultier, Paris

LCF.002

Baby Doll collection

women's prêt-à-porter, autumn—winter 2003—04

Collection of Maison Jean Paul Gaultier, Paris

LCF.043

Puzzle collection

women's prêt-à-porter, autumn—winter 2001—02

Collection of Maison Jean Paul Gaultier, Paris

LCF.040

Case 04

Invitation to Jean Paul Gaultier runway parade

c.1990

Collection of Maison Jean Paul Gaultier, Paris

***French Gigolo* collection**

men's prêt-à-porter, autumn–winter 1986–87

Collection of Maison Jean Paul Gaultier, Paris

LCF.007

***Photography Maniacs* collection**

men's prêt-à-porter, autumn–winter 1992–93

Collection of Maison Jean Paul Gaultier, Paris

LCF.023

***The Modern Man* collection**

men's prêt-à-porter, autumn–winter 1996–97

Collection of Maison Jean Paul Gaultier, Paris

LCF.035

***Like A Prayer* collection**

men's prêt-à-porter, autumn–winter 1998–99

Collection of Maison Jean Paul Gaultier, Paris

LCF.039

30 ans de Jean Paul Gaultier

2006

Collection of Maison Jean Paul Gaultier, Paris

LCF.044

***Riders and Horsemen of Modern Times*
collection**

men's prêt-à-porter, autumn–winter 1995–96

Collection of Maison Jean Paul Gaultier, Paris

LCF.032

***1940s Latino Lover* collection**

men's prêt-à-porter, spring–summer 1995

Collection of Maison Jean Paul Gaultier, Paris

LCF.031

Pin-up Boys
1995

Collection of Maison Jean Paul Gaultier, Paris

LCF.029

Pin-Up Boys collection
men's prêt-à-porter, spring–summer 1996

Collection of Maison Jean Paul Gaultier, Paris

LCF.034

Story of Man collection
men's prêt-à-porter, spring–summer 1986

Collection of Maison Jean Paul Gaultier, Paris

LCF.006

Story of Man collection
men's prêt-à-porter, spring–summer 1986

Collection of Maison Jean Paul Gaultier, Paris

LCF.005

***The Modern Retros* collection**

men's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.011

***Rap'Sody in Blue* collection**

men's prêt-à-porter, spring–summer 1990

Collection of Maison Jean Paul Gaultier, Paris

LCF.045

***Boys and Tomboys* collection**

men's prêt-à-porter, autumn–winter 2002–03

Collection of Maison Jean Paul Gaultier, Paris

LCF.041

Gaultier Jean's

1992

Collection of Maison Jean Paul Gaultier, Paris

LCF.019

***Andro-Jeans* collection**

men's prêt-à-porter, spring–summer 1993

Collection of Maison Jean Paul Gaultier, Paris

LCF.026

***Elegance Contest* collection**

women's prêt-à-porter, spring–summer 1992

Collection of Maison Jean Paul Gaultier, Paris

LCF.020

***Flower Power and Skinheads* collection**

men's prêt-à-porter, autumn–winter 1997–98

Collection of Maison Jean Paul Gaultier, Paris

LCF.037

Case 05

***Around the World in 168 Outfits* collection**

Women's prêt-à-porter, spring–summer 1989

Collection of Maison Jean Paul Gaultier, Paris

LCF.013

***The Concierge is in the Staircase* collection**

women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.010

***The Concierge is in the Staircase* collection**

women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.049

***The Concierge is in the Staircase* collection**
women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.048

***The Concierge is in the Staircase* collection**
women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.051

***The Concierge is in the Staircase* collection**
women's prêt-à-porter, spring–summer 1988

Collection of Maison Jean Paul Gaultier, Paris

LCF.052

Stéphane Sednaoui

France born 1963

Jean Paul Gaultier pour la vie

1987

inkjet print

Collection of Stéphane Sednaoui